

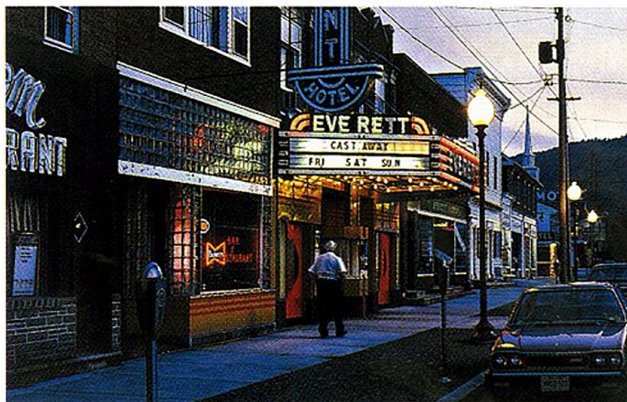


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Robert Fishko, *Director*

# Art in America

April 2006



Davis Cone: *Everett with Man*, 2001-02, acrylic on canvas, 29½ by 46½ inches; at Forum.

## Davis Cone at Forum

From the nocturnal wattage of New York's Radio City Music Hall to the neon glow of Main Street marquees, the streamline signage of vintage theaters and movie houses remains a significant icon in the cultural life of America. It is also the focus of relatively recent acrylics by Los Angeles-based Photo-Realist painter Davis Cone, who has devoted his practice to representation since the 1970s. Cone is drawn to the promise of these glowing beacons captured in the long shadows of late afternoon.

The splendid Art Deco marquee in *Fremont/California Dusk* (2005) dominates the quiet sidewalk of

*The Others*. To the right, closer to the viewer, red neon on a storefront advertises magazines and books. A scale of justice is etched on a door between theater and shop. Cone's name is concealed within the signage.

Light rakes across brick facades and the neon-lit marquee of *Bay—Wide Vista* (2004), which is itself reflected on the hood of a foreground station wagon. The cars date from the 1970s, although the headline movies, *Ninja Turtles* and *I Love You to Death*, were both released in 1990. In the same building as the theater, a storefront window reads "Financial Planning," and the door is lettered with "Davis

(All of a Sudden), an evocation of ambiguous innocence represented by paintings, drawings and a haunting animation on the subject of war, all dated 2005. The works have the simplicity of a child's drawings: the subject is most often positioned in the center of the canvas, carefully outlined, sometimes "colored in" and sometimes not. Reminiscent of the warrior children of Henry Darger and Marcel Dzama's psychologically loaded fantasy characters, Antich's children have cartoon features that show little modeling, only a sketch of eyes, eyebrows, nostrils and mouth.

A barefoot, shirtless boy steps forward into a field of blue as